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ABSTRACT

This curriculum guide describes a quinmester course which provides a workshop for students interested in writing poetry and which emphasizes the encouragement of individual writing styles. Student performance objectives which are listed include: expressing ideas about words, phrases, pictures, sounds, and/or emotional experiences in a poetic fashion; writing about ideas and feelings and experimenting with a variety of styles; and developing a critical eye for judging the quality of a given selection. Descriptions of course content, teaching strategies, student resources, and teacher resources are included. (LL)

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# AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

DADE COUNTY PUBLIC SCHOOLS

LANGUAGE ARTS

Creative Writing: Poetry

5111.37
5112.50
5113.105
5114.177
5115.199
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5167.03

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DIVISION OF INSTRUCTION • 1971

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# CREATIVE WRITING: POETRY

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English, Composition

Written by Elaine Kenzel
and
Jean Williams
for the
DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1972

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COURSE NUMBER

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COURSE TITLE: CREATIVE WRITING: POETRY

COURSE DESCRIPTION: A workshop for students interested in writing poetry. Encouragement of individual writing styles is emphasized. Selections written in this class will be considered for publication in the school literary magazine.

## I. PERFORMANCE OBJECTIVES

A. Given a plethora of words, phrases, pictures, sounds, and/or emotional experiences, students will express their ideas about them poetically.

B. Given opportunities to write about their ideas and feelings, students will experiment with a variety of styles to develop one which fits their own personality.

C. Using their own original compositions, students will develop a critical eye for judging the quality of a given selection.

## II. COURSE CONTENT

A. Rationale

Creation implies a beginning. A beginning connotes a new order, the result of overturning an old order. The new may then become the old and give way to something else. This rebellious cycle occurs when a student creates: his aspiration, energized, takes a new form. The premise of this quin is that every person has within himself a potential greatness which may or may not be tapped. The teacher of Creative Writing: Poetry must seek to nurture and guide each student's aspirations toward fruition. The teacher's role might be defined as catalytic. We might: 1) provide opportunities for students to experiment, to translate their feelings into language and then to give that language form and shape; 2) encourage students to develop styles of their own; 3) give them a knowledge of form, literary devices and poetic discipline so that they may determine the best vehicle to reveal their own thoughts; 4) assist students also in developing critical abilities with which they may determine their own degree of excellence.

B. Range of subject matter

1. Verbal, pictorial, auditory, tactile, and olfactory stimuli for poetic expression

2. Stylistic elements

a. Symbolism
b. Allusion
c. Mood
d. Emotion
e. Description
f. Characterization
g. Setting
h. Metaphor
i. Simile
j. Speaker
k. Patterns of stress
l. Rhyme

3. Poetic types

a. Ballad
b. Blank verse
c. Cinquain
d. Concrete
e. Epic
f. Free verse
g. Haiku
h. Limerick
i. Lyric
j. Ode
k. Sonnet

4. Critical analyses of poems

III. TEACHING STRATEGIES

A. Given a plethora of words, phrases, pictures, sounds, and/or emotional experiences, students will express their ideas about them poetically.

1. Have students respond--poetically or in prose--to the words, "Poetry is..." Tell them that the dictionary is off-limits. The response must be solely the result of their individual feelings about poetry and their past experiences with it. Ditto the work of all students and distribute it the following day. Begin by commenting on one or more of the statements and ask for student reaction. Perhaps, following this discussion, some students might wish to revise their papers or to add to them.

2. Show the film What Is Poetry (1-05616). Have students interact with the information of the professionals. To what degree have the students and the professionals reached a consensus? Students may volunteer to read a variety of poets' definitions of poetry, e.g.,Emily Dickinson, John Ciardi, William Wordsworth.

3. Ask students to select their favorite poem, practice reading it aloud, and bring it to class. Arrange to take them outside for a day or two to share these favorites or push back the desks in the room and let them sit on the floor for the reading.

4. Take students outside and ask them to sense internally the world--human, natural, mechanical--around them. Take them back to the classroom, have them close their eyes, and relive their impressions and emotions. Then ask them to select one of these and use it as the basis for a poetic expression.

5. Have students observe the rhythmic patterns in a variety of live and/or filmed activities. Ask them to record their observations and write a simile for each one.

   a. Gymnastics class
   b. Modern dance class
   c. Sewing class
   d. Typing class
   e. Woodshop class
   f. Diver
   g. Swimmer
   h. Riveter
   i. Air show
   j. Cheerleader
   k. Majorettes
   l. Painter
   m. Marching band
   n. Traffic
   o. Parade
   p. Kite flying
   q. Bell schedule
   r. Sky diving
   s. Cash register
   t. Brushing hair
   u. Trampoline Fundamentals (Film: 1-04462)
   v. Let's Polka (Film: 1-04404)
   w. Modern Dance Technique in Sequential Form (Film: 1-11743)
   x. Golf swings
   y. Gymnastics for Girls (Film: 1-30857)
   z. Ski the Outer Limits (Film: 1-30929)
   aa. Hang Ten (Film: 1-05952)
   bb. Sky Capers (Film: 1-14272)
   cc. Catch the Joy (Film: 1-14288)
   dd. The Dot and the Line (Film: 1-05820)
   ee. Omega (Film: 1-14272)

6. Brainstorm with students to generate ideas pertaining to cyclical phenomena in nature. They might suggest items such as the following:

   a. Tides
   b. Birth--life--death

c. Planetary movements
d. Seasons
e. Cellular life
f. Migratory patterns (birds, grunions, salmon, penguins)
g. Hibernation sequences
h. Regeneration of bodily parts (snake sheds skin; stone crab grows claw)
i. Metamorphosis
j. Diurnal cycle
k. Planting calendar
l. Seed
m. Weather patterns
n. Ecological balance
o. Chemical processes
p. Human body

Ask students to locate poems which deal with one or more of these. Have them study them to determine what, if anything, in the poem produces a cyclical effect. Ask them to note any words or arrangement of words or sounds which create a rhythm. How does the author use this rhythm to create the imagery of the particular cyclical phenomena? Instead of using natural phenomena, students might identify mechanical cycles.

7. Familiarize students with Shakespeare's seven ages of man and with Wolfe's five stages of aspiration (seed, womb, birth, childhood, maturity). Have students select one of these two and write words or phrases which characterize each of the segments. Ask students to use these as the basis for a poetic statement about the cyclical nature of man and his traits.

8. Show the film Why Man Creates (1-30758). Is there a universal and timeless message concerning the innate characteristics of man in this film?

9. Have students view the film The Senses of Man (1-31713). Ask each student to list five "very special" sensory treasures. Class discussion may follow for those students willing to share.

10. Present students with poems such as the following and ask them to identify sense images in each. The poems are listed according to the primary sense evoked, but this information need not be given to students unless the teacher feels they need such help. Some students might be directed to develop their own list of sense images in poems they locate.

a. Sight

(1) "Portrait of an Old Woman"--Arthur Davison Ficke
(2) "London Nightfall"--John Gould Fletcher

b. Sound

(1) "Lake Song"--Jean Untermeyer
(2) "Night Piece"--Robert Hillyer
(3) "Silver"--Walter de la Mare

c. Smell

(1) "Ode to a Nightingale"--John Keats
(2) "Lichtenberg"--Rudyard Kipling

d. Touch

(1) "Miracles"--Conrad Aiken
(2) "Roan Stallion"--Robinson Jeffers
(3) "I Ride the Great Black Horses of My Heart"--Robert Nathan

e. Taste

(1) "The Fairies"--William Allingham
(2) "Eve of St. Agnes"--John Keats
(3) "The Cloud"--Percy Bysshe Shelley

11. Read "The Snail" by Hildegarde Flanner to students and have them listen for examples of sensory images. Students might write words and phrases which evoke sensory images for them. Some may then wish to utilize the approach of "The Snail" and write a poem dealing with sensory experiences from the point of view of something other than a human being. Show students the film Perils of Priscilla (1-14007) to reinforce the other-than-human point of view technique.

12. Appoint a committee or have the class select a group of students to group by theme or topic poems students have written. Once these have been divided, have some prepare construction paper or poster board shapes to represent the idea of each group of poems. (Example: poems mentioning the sea might be put on a wave; poems about pollution might be put on a smokestack.)

13. Have students experiment with three-dimensional expressions of poetic ideas. These might take the shape of a poetry ball (styrofoam), a tree (hang poems on miniature tree made of a branch), or mobiles.

14. Ask students to brainstorm and to list a wide variety of emotions. Then have them reflect upon all (firsthand and vicarious) of the emotional experiences they have had. Have them select the one that is the most vivid and prepare a collage depicting this single emotion. When these are completed have

students exchange them and write about the emotional feeling generated by the collage. This writing might take the form of words and phrases, a paragraph, or a short poem.

15. Discuss the emotional appeal and impact of color with students. Questions and ideas such as the following might be useful in directing student thinking:

a. What color clichés do you know?
b. How and why have these developed?
c. Restate these clichés in a fresh manner.
d. What slogans use color words?
e. What impact do these have?
f. What use of color is made by advertisers?
g. What are the differences among the words "tint," "shade," "hue," "tinge," and "tone"?
h. How would you relate white and black to the color spectrum?
i. If you were to invent a color, what name would you give it and what color would it be?
j. What is red, orange, green, blue, yellow, brown, purple? (Write these color names on individual slips of paper and put them in a bag. Have students select one and ask them to bring in a sample of their concept of that color. Have them compare these samples. Is there consensus of the idea of red? Students might conclude that the variations of each color demand a precise name. Direct students to Roget's Thesaurus for help if they need it.)
k. Why have certain colors been used to represent certain ideas? (Example: red for stop, green for go, yellow for caution, red for anger, purple for royalty)
l. What does the color symbolize in each of the following book titles?

(1) The Greening of America
(2) The Scarlet Letter
(3) White Lotus
(4) Green Mansions
(5) Blues for Mr. Charlie
(6) The Red Badge of Courage
(7) In White America
(8) Black Like Me
(9) Yellow Hair
(10) The Man with the Golden Arm
(11) Old Yeller
(12) Blackboard Jungle
(13) A Patch of Blue
(14) The Green Berets
(15) The Yellow Claw
(16) The Black Rose
(17) The Silver Treasury of Light Verse

m. What emotional reaction would you have if everything in the world were red? blue? orange? puce? silver? khaki?

n. What is color, anyway?

Following the discussion, students might pursue one of these:

a. Write poems about a variety of colors.
b. Prepare a color montage depicting a specific emotion.
c. Find examples of color used in published poems and explain the meaning of each.
d. Use finger paints, colored pencils, crayons, colored chalk, pastels, or water colors to express a specific emotion.

16. Have students decide what sounds they can produce with materials available in the classroom. Have each one select a different sound effect and practice producing it. Make a tape of these and play it for a different class and ask them to identify the sounds. A few sounds which they might make are:

a. Rustling paper
b. Shuffling feet
c. Tapping with the fingernails
d. Fingernail screeching on chalkboard
e. Sharpening pencil
f. Dropping book on floor
g. Leafing through a book
h. Tapping pencil on table
i. Nails scratching cloth
j. Coughing
k. Dropping paper clips on a variety of surfaces
l. Watch ticking
m. Flicking lights on and off
n. Clicking ball point pen
o. Chewing gum
p. Tearing paper
q. Crumpling paper

After students complete this listening-awareness exercise, ask them to visit a particular place (supermarket, beach, library, hall, department store, a room at home) and to list all of the sounds that they hear within three minutes. Ask them to select several of these sounds and compose a metaphor for each.

17. Identify with students aspects of the tactile sense: weight, size, shape, texture, viscosity, malleability.

Show students one or more of the following films:

a. Pigs (1-14011)
b. "C" Cloth (1-04213)
c. Glittering Song (1-14258)
d. Hang Ten (1-05952)
e. Psychedelic Wet (1-00193)

Have a variety of objects available such as:

a. Samples of fabrics and synthetic materials
b. Variety of empty nutshells
c. Selection of viscous materials
d. Variety of paper products
e. Collection of metallic objects

Show students a number of pictures pertaining to degrees of heat, textures, and solidity factors. Pictures portraying any of the following might be used:

a. Cup of steaming coffee
b. Block of ice, ice cubes in a glass, refrigerator with frost
c. Individual fanning self
d. Carpet
e. Child going barefoot on beach
f. Feeling dried leaves
g. Bowling ball
h. Bath towel
i. Glass of liquid
j. Peanut butter
k. Bright sunlight
l. Snow scene
m. Hairbrush
n. Mountain of charcoal
o. Child picking daisies

Instruct students to feel visually objects observed in the films. The pictures could be projected on an opaque. Permit them to handle the objects. Have students list touch words for aspects of the tactile sense that they observe in each film, object, or picture. Then have them create analogies for these. Example: feeling dried leaves (crumbly, brittle, powdery; the yellowed pages of an old book).

18. Refer students to the article "Rhythm, Color, Response, Creativity," (Cecilia Anne Nagy) for a description of a stimulus activity using an overhead projector, a pyrex plate, water, salad oil, food coloring, Beethoven's "Fifth," and James Weldon Johnson's "The Creation." Read well before mixing and serving.

B. Given opportunities to write about their ideas and feelings, students will experiment with a variety of styles to develop one which fits their own personality.

1. Present students with a number of poetic elements and have them work through the ideas suggested. A variety of elements is suggested here. Students and the teacher may add others.

a. Symbolism

Give students a brief list of common symbols: cross, American flag, crown, diamond ring, Star of David. Have them indicate the symbolic implication of each. Present them with several which are more difficult: dove, olive branch, laurel crown, Smokey Bear, Mercury, hollow men, dying stars, broken jaw. Suggest that students read through many poems to locate others and then create lines pertaining to a subject of their choice which contain symbolic references.

b. Allusion

Read students a poem such as Wayne Pike's "Twenty-seven Mythological Allusions." Project a copy of it on an overhead as it is read, and ask students to identify as many of the twenty-seven allusions as they are able to do. Following this, ask students to reflect upon works of literature they have read and write lines of their own which incorporate allusions to specifics in these works.

c. Mood

Show students a series of loop films or pictures which depict similar moods as those suggested in the films.

(1) Lonely Shore (Models for English Composition Series) Ealing Corporation.
(2) Color of Winter, Thorne Films.

Suggest that students arrange a variety of materials and/or pictures in a unique fashion to portray a mood which they have experienced. On a given day, have them present these in class to obtain the reaction of their classmates. Do their classmates experience the same mood? If not, what has short-circuited the communication? When students are satisfied that their visual presentation evokes the mood they intended, have them write a few lines of a poetic expression which creates the same mood.

d. Emotion

Show students a color wheel. Obtain a large one, if possible. Ask them to suggest an emotion which might be associated with each color. Have them write color phrases. Some of these may be developed into short poems.

e. Description

Ask for a volunteer to come before the class and verbally give instructions on how to fold a piece of paper. Provide each of the students with a sheet of paper and have them try to fold theirs while the instructions are being given. The student giving instructions must be very specific. He might include one or more unusual folds to test the preciseness of his classmates. All papers should look alike at the conclusion of the folding session. Students especially interested in this art might investigate oragami, the Japanese art of paper folding. Another approach to clarity of description would be to have a boy describe how to tie a necktie while a girl who has never done so, attempts to follow his directions.

f. Characterization

Suggest that students watch impersonators on television: Artie Johnson, Ruth Buzzi, Red Skelton. Have them in small groups imitate the characters portrayed by one or more of these. Let them check one another for effectiveness of character projection. Then, have each student select one individual, real or the product of his own imagination, to characterize before the class. As these are presented, have students in the audience list several descriptive words or phrases for each. Following all of the presentations, ask students to select one as the subject for a short poetic expression.

g. Setting

Share with students the viewpoints of several who have described the earth in a unique manner:

(1) Buckminister Fuller: Spaceship Earth
(2) James Irwin, Apollo 15: "a Christmas tree ornament hanging in space"
(3) John Young, Apollo 16: "small enough to cover up with your thumb"
(4) Stephen Vincent Benet: "Our earth is but a small star..."
(5) William Gilbert: "Roll on, thou ball, roll on..."

(6) Samuel Hageman: "Earth is but the frozen echo of the silent voice of God."
(7) Richard Hovey: "...this old wayside inn of earth."
(8) William Shakespeare: "This goodly frame, the earth, seems to me a sterile promontory."

Have students imagine themselves on a helicopter ride over Dade County. As they view various sections, have them write descriptive words and phrases for the settings they see. Have students use these or recollections of other places and write a poem which recreates the setting they have experienced.

h. Metaphor

Give students examples of common metaphors: foothills, piano legs, face of a mountain, face of a clock, foot of a mountain, body of water, strong arm of the law, teeth of a comb, eye of a camera. Have them suggest other metaphors which they can recall. Provide them with a variety of poetry collections and have them search for others. Finally, suggest that they create their own using current slang.

i. Simile

Give students several topics and have them suggest similes for each. Examples:

(1) Flowers: fresh as a daisy, "My love is like a red, red rose," as ravenous as a Venus fly-trap
(2) Animals: as aloof as a Siamese cat, as prevalent as a unicorn, he moves like a snail
(3) Gems: as hard as a diamond, as luminescent as an opal, red as a ruby

Have them then develop one or more of these into a full line of poetry. Some students may wish to combine several of these into a full poem.

j. Speaker

Direct students to read several poems which clearly reveal the speaker.

(1) T. S. Eliot, "The Love Song of J. Alfred Prufrock"
(2) Thomas Hardy, "Ah, Are You Digging on My Grave?"
(3) Walter de la Mare, "The Listeners"
(4) Robert Browning, "Andrea del Sarto"
(5) Carl Sandburg, "Grass"

After students discuss how each poet utilizes the speaker's voice to strengthen his statement, have them determine a particular voice and write a poem using it to give the piece direction. Follow this by suggesting that students write a second poem using the same topic but a different speaker's voice.

k. Patterns of stress

(1) Have students listen to recordings of songs with definite patterned rhythms. Encourage them to tap out the beat or to clap in time to it. Then read them poems with a strong meter: "Boots" by Kipling; "Sea Fever" by Masefield; "Congo" by Lindsay; "Break, Break, Break" by Tennyson; "The Bells" by Poe. Read or play these poems a second time and ask students to read along softly and then build into a crescendo as they begin to feel the rhythm.

(2) Have small groups of students prepare a poem for choral reading. If they distribute dittoed copies, their classmates may join in on a second reading.

(3) Have students jot down the words to favorite songs. Project these in some manner and discuss the selections as poetic expressions. What judgmental measurements would students suggest be applied to determine the quality of a given selection? Is there a line between poetry and non-poetry? If so, what determines it?

(4) Provide students with a list of metrical terms:

(a) Iambic
(b) Trochaic
(c) Anapestic
(d) Dactyllic
(e) Spondaic
(f) Pyrrhic
(g) Amphibrachic
(h) Choriambic

Work with them to locate examples of each and have them practice writing one or more original examples utilizing each. These might be combined with a review of the terminology for the number of feet per line:

(a) Monometer
(b) Dimeter
(c) Trimeter
(d) Tetrameter
(e) Pentameter
(f) Hexameter

(g) Heptameter
(h) Octameter

Have students then experiment with combinations to see how many varieties they can create. Example: iambic monometer, iambic dimeter, iambic trimeter, etc.; trochaic monometer, trochaic dimeter, trochaic trimeter, etc.

1. Rhyme

Ask students to give the first word which comes to their mind when they are called upon. Write these on the board. Have them, then, list rhyming words for each. Familiarize students with the rhyming dictionary if they need help or if they wish to increase their lists of words. Divide them into small groups to study numerous poems and classify the type of rhyme and its pattern (abab, bcbc, abab; aabb, bbcc, ddee; etc.). Use the following breakdown for the classification work:

(1) Position classification

(a) Beginning
(b) Internal
(c) End

(1) Masculine
(2) Feminine

(2) Sound relationship classification

(a) True
(b) Slant or half-rhyme
(c) Cut-off
(d) Broken
(e) Synthetic
(f) Eye

2. Have students read or listen to a model for each of the poetic types. The following information will be given for each: (a) an example, (b) its characteristics, (c) contemporary topics for original poetry, (d) presentation.

a. Ballad

(1) "Barbara Allen"
(2) Narrative: topics concern death, feuds, love, intrigue, heroism; repeated phrases; musical with a strong beat; three or four iambic or anapestic feet per line

(3) John Kennedy, Robert Kennedy, Martin Luther King, Hippies vs. the Establishment
(4) Coffeehouse scene

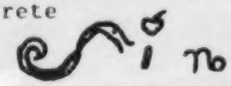
b. Blank verse

(1) "Hiawatha"
(2) Iambic pentameter; line length varies from four to six feet in any consistent unrhymed meter
(3) Vegetarianism; banyan tree; "Something there is that doesn't love a highrise"
(4) Collage or slide-tape

c. Cinquain

(1) "The Earth" by Nayan McNeill
(2) Five unrhymed lines of 1,2,3,4, 1 feet respectively; iambic; reaction to one idea or emotion
(3) Birth; accident; reincarnation
(4) Unique arrangement highlighting FIVE

d. Concrete

(1) 
(2) Shape depicts and contributes to meaning; words and shape complement one another
(3) Any idea which can be visually as well as verbally arranged
(4) Acetates, slides, posters

e. Epic

(1) <u>El Cid</u>
(2) Hero embodies the cultural traits of his people; hero is someone of national, historical, or legendary significance; setting encompasses broad areas; action concerns a series of adventures relevant to the history of a particular people; supernatural beings and forces play a part in the affairs of men; style is elevated yet simple and objective; themes are universal and concern human problems
(3) Knighting of Chichester by Elizabeth II, Thor Heyerdahl, POW wives' trip to Paris, Cesar Chavez
(4) Yarn or relief map to accompany travelogue reading

f. Free verse

(1) "For My People" by Margaret Walker

(2) Subject treated informally; rhyme is irregular, incidental, or nonexistent; line length varied to approximate informal speech and to emphasize idea; rhythm varied according to author's emotion; phrases and words repeated or used to balance one author
(3) Everyday experiences, autobiography, reminiscences
(4) Musical background, celestial light to accompany reading

g. Haiku

(1) "Fall" by Sally Anderson
(2) Three lines of five, seven, five syllables; no rhyme; full meaning suggested but not stated exactly; references made to nature and the seasons; theme of universal concern
(3) Sunbeam, hibiscus, blossom, seafoam
(4) Watercolor illustration and Japanese-style characters on individual sheets of paper complemented by a display of Japanese accoutrements

h. Limerick

(1) There was a young lady of Niger
Who smiled as she rode on a tiger;
They returned from the ride
With the lady inside,
And the smile on the face of the tiger.

--Anonymous

(2) Anapestic; humorous, nonsense verse; rhymes aabba
(3) Zippies, politicians, animals
(4) "Laugh-In" format

i. Lyric

(1) "The Bells" by Edgar Allan Poe
(2) Climactic lines repeated for mood; phrases and sounds repeated for emphasis; length of line varied for contrast; expresses intense personal emotion; musical words; non-narrative
(3) Love, birds, rainbows
(4) Set words to music or select an appropriate musical background

j. Ode

(1) "Ode on a Grecian Urn" by John Keats

(2) Exalted theme; dignified manner; subjects concern heroic exploits, athletic contests, legends; indefinite length
(3) Melancholy, hedonism, Paul Bunyan, special occasion
(4) "Happy Birthday to _____" (Use classmates' birthdates. Write an ode to celebrate the self of each student. Meet informally to share the odes.)

k. Sonnet

(1) "Sonnet 43" from Sonnets from the Portuguese by Elizabeth Barrett Browning
(2) Fourteen line lyric; single feeling or mood; concerns two ideas one deduced from or growing from the other; Shakespearean--formal, emotion, iambic pentameter, twelve lines of three quatrains; Petrarchan--octave rhymes abba, abba, sestet rhymes cd, cd, cd, or cde, cde, thought stops at the end of the octave and does not run on into the sestet; develops single idea in octave and cites an example of it in the sestet
(3) Philosophical questions, protest, honor
(4) Illustrated class booklet: Sonnet Selections by _____

3. Encourage students, now that they have experimented with the forms in B-2, to evolve a form and style of their own, utilizing any combination of these standard forms and adding to them their own unique ideas.

C. Using their own original composition, students will develop a critical eye for judging the quality of a given selection.

1. Show students The Critic (1-02127). Have them react to the filmmaker's style of criticism, his view of objets d'art, and the manner he chooses to convey his critique. Share with students the idea that the true creator is an iconoclast. Seek their reactions.

2. Ask students to discuss the idea of criticism. On what bases do they form selections? What roles do ignorance, experience, and knowledge have in determining choices? As students begin to critique their own poems, ask them to determine how they see themselves as "critic":

a. Defender of public morals
b. Arbiter of taste
c. Molder of political opinion
d. Determiner of success or failure
e. Omniscient or finite

3. Direct students to read Gilbert Highet's "What Use Is Poetry?" Ask them to discuss the points he makes and to agree or disagree.

4. Select several student-written poems. Ditto them for distribution to the class. Explicate with them each line, making reference to all of the stylistic elements evident.

5. Have students select one or more of their favorite poems and investigate the criticism already published pertaining to it. A careful reading should give students hints concerning how professionals construct a poetic critique. Ask students to bring the best of these to class for study by all.

6. Instruct students to select a short poem for which they will write a critical paper. As they gain skill with short poems, permit them to attempt longer and more symbolic pieces.

7. Suggest that students adopt the stance of a "new" critic: concentration on the work itself sans the opinion of the critic. Several items to consider are:

   a. Who is the persona? Describe him/her.
   b. Identify his listener(s).
   c. What is the temporal/spatial setting?
   d. What is the main theme?
   e. How does the writer establish his tone?
   f. Analyze the language: diction, semantics.
   g. Discuss the sensory images.
   h. Identify and interpret literary devices: symbols, figures of speech, paradoxes, allusions, etc.
   i. Relate any other stylistic devices to the meaning of the work.

8. Have students use Laurence Perrine's Sound and Sense as a sourcebook for an analytic approach to criticism.

9. Encourage students, after having discussed their poems with classmates, the teacher, and applying their own critical eye to them, to revise those which need revision.

10. Form committees to select the best work for a class publication or for submission to the school literary magazine.

IV. STUDENT RESOURCES

A. State-adopted textbooks


Arvin, Newton, et al. Major Writers of America: Shorter Edition. New York: Harcourt, Brace and World, Inc., 1966.

Barrows, et al. American Experience: Poetry. New York: The Macmillan Company, 1968.

Barrows, et al. English Tradition: Poetry. New York: The Macmillan Company, 1968.

Bate, et al. Major British Writers: Shorter Edition. New York: Harcourt, Brace and World, Inc., 1966.

Connollay, et al. Adventures in Reading. New York: Harcourt, Brace and World, Inc. Classic Edition, 1968.

Dunning, et al. Reflections on a Gift of Watermelon Pickle. Atlanta: Scott, Foresman, 1966.

Early, et al. Adventures in American Literature. New York: Harcourt, Brace and World, Inc., Classic Edition, 1968.

Hook, J. N. Writing Creatively. Boston: Heath, 1967.

Inglis, Revey Belle, et al. Adventures in World Literature. New York: Harcourt, Brace and World, Inc., 1958.

McCormick, Paul, et al. Adventures in English Literature. New York: Harcourt, Brace and World, Inc., Classic Edition, 1968.

Perrine, et al. Adventures in Appreciation. New York: Harcourt, Brace and World, Inc., Classic Edition, 1968.

Peterson, R. Stanley. Designs in Poetry. New York: The Macmillan Company, 1968.

Pooley, Robert C., et al. England in Literature. Glenview, Illinois: Scott, Foresman and Company, 1968.

_____. United States in Literature. Glenview, Illinois: Scott, Foresman and Company, 1968.

Steinberg, et al. Insight: Experience of Literature. New York: Noble and Noble, Inc., 1968.

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Bate, et al. Major British Writers: Shorter Edition. New York: Harcourt, Brace and World, Inc., 1966.

Connollay, et al. Adventures in Reading. New York: Harcourt, Brace and World, Inc. Classic Edition, 1968.

Dunning, et al. Reflections on a Gift of Watermelon Pickle. Atlanta: Scott, Foresman, 1966.

Early, et al. Adventures in American Literature. New York: Harcourt, Brace and World, Inc., Classic Edition, 1968.

Hook, J. N. Writing Creatively. Boston: Heath, 1967.

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Peterson, R. Stanley. Designs in Poetry. New York: The Macmillan Company, 1968.

Pooley, Robert C., et al. England in Literature. Glenview, Illinois: Scott, Foresman and Company, 1968.

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Steinberg, et al. Insight: Experience of Literature. New York: Noble and Noble, Inc., 1968.

B. Non-state-adopted textbooks


Adoff, Arnold, et al. I Am the Darker Brother. New York: The Macmillan Company, 1968.

Brooks, Gwendolyn. Selected Poems. New York: Harper and Row, 1963.

Cullen, Countee. On These I Stand. New York: Harper and Row, 1947.

Dunning, et al. Some Haystacks Don't Even Have Any Needle. Atlanta: Scott, Foresman, 1969.

Foster, H. Lincoln. Contemporary American Poetry. New York: The Macmillan Company, 1963.

Henderson, Harold. Haiku in English. Rutland, Vermont: Charles E. Tuttle Company, 1968.

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Peterson, R. Stanley. Poetry II. New York: The Macmillan Company, 1962.

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Zweigler, Joy, ed. Man in the Poetic Mode. Evanston, Illinois: McDougal, Littell and Company, 1970.


V. TEACHER RESOURCES - REFERENCES


Abbe, George. You and Contemporary Poetry; an Aid-to-Appreciation. Peterborough, New Hampshire: Smith, Richard R., 1965.

Beaty, Jerome. Poetry from Statement to Meaning. New York: Oxford University Press, 1965.

Blakely, W. Paul. "A Parable of Poetry and Pedagogy." English Journal. Volume 59, Number 7. October, 1970.

Boynton, Robert W. Introduction to the Poem. New York: Hayden Book Company, 1965.

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Ciardi, John. How Does a Poem Mean? Boston: Houghton Mifflin Company, 1959.

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Deutsch, Babette. Poetry Handbook: A Dictionary of Terms. New York: Funk and Wagnalls, 1969.

Finlay, Ian Hamilton. Poems to Hear and See. New York: Macmillan, 1971.

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Hodnett, Edward, ed. Poems to Read Aloud. New York: Norton, 1967.

Holmes, John. Writing Poetry. Boston: Writer, Inc., 1960.

Janeczko, Paul B. and Robert Skapura. "Poetry Is Alive and Well: A Working Blueprint." English Journal. Volume 59, Number 8. November, 1970.

MacLeish, Archibald. Poetry and Experience. Boston: Houghton, 1961.

Nagy, Cecilia Anne. "Rhythm, Color, Response, Creativity." The English Journal, 61:125+, January, 1972.

Nathan, Norman and Allen Berger. "The Building Blocks of Poetry." English Journal. Volume 60, Number 1. January, 1971.

Perrine, Lawrence. Poetry: Theory and Practice. New York: Harcourt, Brace and World, Inc., 1962.

Pike, Wayne. "Twenty-seven Mythological Allusions." English Journal. Volume 57, Number 7. October, 1968, pp. 988-89.

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Thrall, William Flint, Addison Hibbard and C. Hugh Holman. A Handbook to Literature. New York: Odyssey Press, 1960.

## VI. AUDIOVISUAL MATERIALS

### A. Films

| | |
|---|---|
| What Is Poetry | 1-05616 |
| Trampoline Fundamentals | 1-04462 |
| Let's Polka | 1-04404 |
| Modern Dance Technique in Sequential Form | 1-11743 |
| Gymnastics for Girls | 1-30857 |
| Ski the Outer Limits | 1-30929 |
| Hang Ten | 1-05952 |
| Sky Capers | 1-14272 |
| Catch the Joy | 1-14288 |
| Dot and the Line, The | 1-05820 |
| Omega | 1-14274 |
| Why Man Creates | 1-30758 |
| The Senses of Man | 1-31713 |
| Perils of Priscilla | 1-14007 |
| Pigs | 1-14011 |
| "C" Cloth | 1-04213 |
| Glittering Song | 1-14258 |
| Psychedelic Wet | 1-00193 |
| The Critic | 1-02127 |

### B. Loop films

Ealing Corporation
2225 Massachusetts Avenue
Cambridge, Massachusetts 02140

Lonely Shore (Models for English Composition Series)

Thorne Films
1229 University Avenue
Boulder, Colorado 80302

Color of Winter